

12-98

1841

A
Madame la Marquise Martellini
ADÉLAÏDE
DE BEETHOVEN
Transcrite
Pour le Piano
par
F. LISZT.

Edition nouvelle et augmentée d'une grande
cadence par M^r F. Liszt.

N^o 6580

Propriété des Éditeurs.

Pr. 20 Ngr.

Leipzig, chez Breitkopf & Härtel.
Paris, chez M. Schlesinger. Londres, chez Mott & Lavenue.

Enregistré aux Archives de l'Union.

BA II

6374

Larghetto.

PIANO.

poco rit. *cantando ed*

espressivo sempre *cres.*

smorz.

Ped. Ped. Ped. C

Ped. Ped. Ped. Ped.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands. A large slur encompasses the final two measures of the system. The instruction *più cres. poco rit.* is written in the upper right corner.

Second system of musical notation. The first measure is marked with a hairpin and the instruction *smorz.*. The system continues with dense sixteenth-note textures. The final measure of the system includes fingering numbers 2, 1, 5, and 3.

Third system of musical notation. The instruction *cres.* appears in the middle of the system. The system concludes with the instruction *Ped.* and a pedal symbol.

Fourth system of musical notation. The first measure is marked with a hairpin and the instruction *p*. The system features a variety of dynamic markings, including *rf* (force) and *f* (forte). The system concludes with a series of *Ped.* instructions and pedal symbols.

Fifth system of musical notation. The first measure is marked with a hairpin and the instruction *p dolce.*. The system continues with delicate sixteenth-note passages.

First system of musical notation, measures 1-4. The music is in 7/8 time and B-flat major. The right hand features a melodic line with grace notes and slurs. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the bass staff at measures 2, 3, and 4.

cres. *ff* vibrato.

Ped. Ped. Ped.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, marked *loco.* and *subito. espressivo.* The left hand accompaniment changes to a more complex pattern. Pedal points are indicated at measures 6, 7, and 8.

p *subito. espressivo.* *loco.* *sfz e poco rall.* *dolce.* *smorz.*

Ped. Ped. Ped.

Third system of musical notation, measures 9-12. The right hand features a melodic line with a *dolcissimo.* marking. The left hand accompaniment is marked *pp*. Pedal points are indicated at measures 10, 11, and 12.

pp *dolcissimo.*

Ped. Ped. Ped.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a *cantabile.* marking. The left hand accompaniment is marked *pp*. Pedal points are indicated at measures 14, 15, and 16.

cantabile.

Ped. Ped. Ped.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with a *dolcissimo.* marking. The left hand accompaniment is marked *pp*. Pedal points are indicated at measures 18, 19, and 20.

dolcissimo. *armonioso.*

Ped. Ped. Ped. Ped.

First system of musical notation. The treble and bass staves contain complex chordal textures. Pedal points are indicated by 'Ped.' and a circle with a cross. The system concludes with the instruction *molto cres.* and *cres. marcato.*

Second system of musical notation. It begins with *sf* and *energico.*. The treble staff features a melodic line with a *p* dynamic marking and the instruction *subito.*. The system ends with a *Ped.* marking.

Third system of musical notation. It starts with a melodic line marked *loco.* and *ff*. The bass staff has a *marcato.* instruction. The system concludes with *subito.* and a *p* dynamic marking.

Fourth system of musical notation. It begins with *cres.* and *8..... loco.*. The treble staff has a *p* dynamic marking and the instruction *espressivo assai.*. The system ends with a *Ped.* marking.

Fifth system of musical notation. It begins with the instruction *amorosamente.* and *dolce.*. The system concludes with a *Ped.* marking.

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The first two measures contain triplets of eighth notes in both hands, with a 'Ped.' marking under the first measure. The third measure has a 'ff' dynamic marking. The fourth measure ends with a fermata. Above the first two measures are triplet markings: '4/2' and '3/2' over the first measure, and '4/2' and '3/2' over the second measure.

Second system of musical notation, measures 5-8. Measures 5-7 continue with eighth-note patterns in both hands. Measure 8 features a 'ff' dynamic marking and a series of chords in the right hand.

Third system of musical notation, measures 9-12. Measures 9-11 continue with eighth-note patterns. Measure 12 is marked 'rallent.' and 'cres.' with a series of chords. 'Ped.' markings are present under measures 9, 10, 11, and 12.

Fourth system of musical notation, measures 13-16. Measures 13-14 are marked 'Ped.' and 'Cadenza ad lib.'. Measures 15-16 feature a rapid ascending scale in the right hand, marked 'loco.' and a dotted line above the staff.

Fifth system of musical notation, measures 17-20. Measures 17-18 continue with the rapid ascending scale. Measures 19-20 show a descending scale in the right hand.

poco a poco più agitato.

a capriccioso.

crescendo.

ed appassionato assai.

ten.

Tempo rubato.

ritenuto e smorz.

dolce amoroso.

8

loco, vibrato.

f

accentato assai.

poco rit.

f

agitato.

vibrato.

accentato.

poco rit.

dolce.

8

8

loco, vibrato.

f

poco rit.

f

agitato.

First system of musical notation, measures 1-3. The music is in G major (one sharp) and 2/4 time. Measure 1 features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Measure 2 includes the instruction *poco rit.* and a handwritten *15* above the bass staff. Measure 3 includes the instruction *crescendo ed agitato.* and a *8^{va} loco.* marking above the treble staff.

Second system of musical notation, measures 4-6. Measure 4 includes a *8^{va} loco.* marking above the treble staff. Measure 5 includes a *loco.* marking above the treble staff and a *8^{va}* marking above the bass staff. Measure 6 includes a *loco.* marking above the treble staff, a *rit.* marking above the bass staff, and a *8^{va}* marking above the bass staff.

Third system of musical notation, measures 7-9. Measure 7 includes the instruction *Più animato.* and a *p* dynamic marking. Measure 8 includes the instruction *appassionato.* Measure 9 includes the instruction *crescendo.*

Fourth system of musical notation, measures 10-12. This system continues the musical development with various melodic and harmonic textures in both staves.

Fifth system of musical notation, measures 13-15. Measure 13 includes the instruction *quasi Presto.* Measure 14 includes the instruction *con strepito.* and a *8^{va}* marking above the bass staff. Measure 15 includes a *loco.* marking above the treble staff.

loco.

poco ritenuto.

ritenuto il tempo.

loco.

fff grandioso.

loco.

loco.

espressivo assai.

poco a poco rallentando.

estinto.

Allegro.

p

Canto.

con anima.

p

First system of musical notation, featuring a treble and two bass staves. The music includes a forte (*f*) dynamic marking and a crescendo hairpin.

Second system of musical notation, featuring a treble and two bass staves. The music includes a piano (*p*) dynamic marking, a *del. espressivo.* instruction, and a *Ped.* (pedal) marking. Fingerings are indicated with numbers 1, 2, 3, 4, 5.

Third system of musical notation, featuring a treble and two bass staves. The music includes a *appassionato.* instruction and a *Ped.* (pedal) marking.

Fourth system of musical notation, featuring a treble and two bass staves. The music includes a *crescendo.* instruction and a *rit.* (ritardando) marking.

First system of musical notation, piano part. The system consists of two staves (treble and bass clef) in B-flat major. The music features a series of chords and arpeggiated figures. The tempo/mood marking *f appassionato.* is present in the right hand.

Second system of musical notation, piano and vocal parts. The system consists of two staves (treble and bass clef) in B-flat major. The piano part continues with arpeggiated figures. The vocal part (Canto) enters with a melody. The tempo/mood marking *p Canto.* is present in the right hand.

Third system of musical notation, piano and vocal parts. The system consists of two staves (treble and bass clef) in B-flat major. The piano part continues with arpeggiated figures. The vocal part (Canto) continues with a melody. The tempo/mood marking *p* is present in the right hand. The tempo/mood marking *loco.* is present in the right hand.

Fourth system of musical notation, piano part. The system consists of two staves (treble and bass clef) in B-flat major. The music features a series of chords and arpeggiated figures. The tempo/mood marking *espressivo assai.* is present in the right hand.

Fifth system of musical notation, piano part. The system consists of two staves (treble and bass clef) in B-flat major. The music features a series of chords and arpeggiated figures. The tempo/mood marking *crescendo.* is present in the right hand. The tempo/mood marking *animato.* is present in the right hand.

Sixth system of musical notation, piano and vocal parts. The system consists of two staves (treble and bass clef) in B-flat major. The piano part continues with arpeggiated figures. The vocal part (Canto) continues with a melody. The tempo/mood marking *loco.* is present in the right hand. The tempo/mood marking *p dolce.* is present in the right hand.

The musical score is written for piano and consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 3/4.

The first system includes the instruction *espressivo.* and *cres.*. The second system includes *loco.*, *fp*, *dol.*, *cres.*, and *cen*. The third system includes *do.*, *f*, *appassionato.*, *loco*, *Più Allegro.*, *leggiere.*, and *Ped.*. The fourth system includes *loco.*, *loco.*, *loco.*, *cres.*, and *loco.*. The fifth system includes *molto.*, *Ped.*, *loco.*, *Ped.*, *loco.*, and *molto cres.*. The sixth system includes *loco.*, *Ped.*, *loco.*, and *Ped.*. The seventh system includes *f*, *loco.*, and *ritenuto il tempo.*

Introduction in B-flat major, 3/4 time. The right hand features a triplet of eighth notes in the first measure. The left hand plays arpeggiated chords.

Tempo 1^o Andante.

First system of the main piece, marked *p dolce*. It consists of two measures of arpeggiated chords in both hands.

Second system of the main piece, marked *espressivo assai*. It consists of two measures of arpeggiated chords in both hands.

Third system of the main piece, marked *loco*. It consists of two measures of arpeggiated chords in both hands. The second measure is marked *crescendo ed appassionato assai*.

Fourth system of the main piece, marked *loco*. It consists of two measures of arpeggiated chords in both hands.

Fifth system of the main piece, marked *con somma passione*. It consists of two measures of arpeggiated chords in both hands. The second measure is marked *dolce*.

espressivo.

sempre più piano - et

rit.

religioso.

poco rf

rallent.

sempre più

piano - - - poco - a - poco ritenuto il tempo.

pp

8

3

FINE.

BREITKOPF & HÄRTEL À LEIPZIG.

Baumfelder, Fr., Op. 48. Consolation. Adante	<i>Re. Ngr.</i>
de Concert	20
Op. 51. Feuille d'Album. Mélodie	15
— 52. Pensée	15
— 53. 2 ^{me} Nocturne	15
— 60. Charakteristische Soate	1 5
Beethoven, L. van, Ouverture, arrangirt von E. Pauer. cart.	5 15
Einzeln:	
No. 1. Prometheus	15
— 2. Coriolan	15
— 3. Leonore No. 1.	15
— 4. Leonore - 2.	20
— 5. Leonore - 3.	20
— 6. Fidelio (Leonore No. 4)	10
— 7. Egmont	15
— 8. Ruinen von Athen	10
— 9. Nameasfeier	15
— 10. König Stephan	15
— 11. Weihe des Hauses	20
Berndorf, E., Op. 29. Historietten. 5 kleine Klavierstücke	1 —
Op. 30. Capriccio	25
Billema, R., Op. 42. Une Soirée sur l'Eau. Morceau de Salon	18
Op. 45. Fleur d'espérance. Nocturne	15
Bouewitz, J. H., Op. 22. Vier Phantasiestücke	22
Op. 28. Grande Fantaisie	1 —
Boenicke, H., Der erste Unterricht im Pianofortspiel. Uebungen und Tonstücke in systematischer Folge Netto	15
Op. 9. Stille Thränen. Frohe Botschaft. Uaendliches Glück. Tonstück	25
Brahms, J., Op. 24. Variationen und Fuge über ein Thema von Händel	1 5
Bruch, M., Op. 12. Sechs Klavierstücke	25
Op. 14. Zwei Klavierstücke (No. 1. Romanze. No. 2. Phantasiestück)	25
Bruyck, C. van, Op. 21. Variationen	1 —
Op. 22. Variationen	25
Chimay, Alphonse de, Mélusine. Valse brill.	15
Delieux, Ch., Op. 60. 2 Impromptus (No. 1. Berceuse. No. 2. Scherzo)	20
Op. 61. Arabesques. Caprice	18
Op. 62. Sous la Feuillée. Valse de Salon	18
Dussek, J. L., Sonaten Neue revidirte Ausgabe. No. 1—32.	18 25
No. 1. Bdur. Op. 9. — <i>Re. 15 Ngr.</i> No. 22. Bdur. Op. 45. — <i>Re. 22 Ngr.</i>	
— 2. Cdur. — 9. — 18 — 23. Gdur. — 45. — 18 —	
— 3. Ddur. — 9. — 16 — 24. Ddur. — 45. — 20 —	
— 4. Adur. — 10. — 15 — 25. Ddur. — 47. — 16 —	
— 5. Gmoll. — 10. — 12 — 26. Gdur. — 47. — 16 —	
— 6. Bdur. — 10. — 16 — 27. Fis moll. — 61. —	
— 7. Gdur. — 20. — 10 — (Élégie harmonique sur la mort	
— 8. Cdur. — 20. — 12 — du Prince Louis	
— 9. Fdur. — 20. — 10 — Ferd. de Prusse,	
— 10. Adur. — 20. — 16 — en forme de So-	
— 11. Cdur. — 20. — 10 — nate.)	20 —
— 12. Esdur. — 20. — 10 — 28. Ddur. Op. 69. — 18 —	
— 13. Bdur. — 23. — 16 — 29. Asdur. — 70. —	
— 14. Bdur. — 35. — 20 — (Le retour à Pa-	
— 15. Cdur. — 35. — 20 — ris.)	1 — 5 —
— 16. Cmoll. — 35. — 20 — 30. Esdur. Op. 75. 1 — —	
— 17. Gdur. — 39. — 16 — 31. Fmoll. — 77. —	
— 18. Cdur. — 39. — 16 — (L'invocation.)	1 — —
— 19. Bdur. — 39. — 18 — 32. Fdur. (La	
— 20. Adur. — 43. — 20 — chasse.)	10 —
— 21. Esdur. — 44. — 20 — (Muzio Clementi gewidmet)	1 — —
Eitner, R., Phantasie über Motive aus Tristana und Isolde von R. Wagner	15
Op. 10. Salon-Phantasie über Motive aus Faust von Gounod	15
Eivenich, G., 2 Mazurkas	18
3 Valses	25
Fink, Chr., Op. 21. Sonate (No. 2. Esdur)	1 —
Fritze, W., Op. 2. Sonate (in einem Satze)	25
Gade, Niels W., Op. 31. Volkstänze. Phantasiestücke. Einzelne No. 1 u. 3 à 7½ <i>Ngr.</i> No. 2 5 <i>Ngr.</i> No. 4, 10 <i>Ngr.</i>	1 —
Hamm, Joh. Val., Der Tanz. Bravour-Mazurka für Sopran, für Pianoforte arrangirt	10
Gut Heil! Turner-Festmarsch für das dritte deutsche Turnfest	5
Hause, C., Op. 20. Souvenirs des Lagues. Caprice	20
Op. 23. L'Adieu de Boston. Thème original varié	15
Op. 27. Nah und Fern. Capriccio	15
Op. 29. Künstler-Polka	12
Heier, St., Op. 104. Polonaise (Esdur)	1 —
Scherzo Capriccio tiré de la Soate. Oeuv. 88	15

Hering, C., Op. 19. 30 Miniaturen. Daraus einzeln: No. 9. Wiegenlied arr.	5
— 10. Notturmo arr.	5
Hubeu, L., L'illusion. Morceau de Genre	22
— Une Larme. Paésie musicale	15
Jadassohn, S., Op. 26. Bal masqué. 7 Airs de Ballet	1 5
Jansen, F. G., Op. 26. Zwei Phantasiestücke	18
Jungmann, L., Op. 14. Phantasiestücke	25
Köhler, L., Op. 98. Zwei melodische Rondos für Clavierschüler der ersten Mittelstufe. No. 1 u. 2	10
Op. 120. Technische Virtuosenstudien für Clavierspieler nebst theoretischen Anleitungen zur täglichen Uebung für die ganze Bildungszeit	3 —
Korbrowski, A., Op. 3. Am Lande. Drei Klavierstücke	20
Op. 4. Stilles Glück. Mélodie	12
— 5. Chanson bohème	12
— 11. Polonaise	15
— 12. Souvenir de Kielf. Seconde Polka de Concert	20
Kruger, W., Op. 89. Choeur des Soldats de Faust, Opéra de Ch. Gounod, transcrit. Edition Brillante	20
Op. 101. Les Regrets. Rêverie-Nocturne	18
Op. 102. Le Rouet. Fantaisie Impromptu	25
Op. 106. Lohengrin. Transcription-Fantaisie sur le Bacchanale et le Choeur des Fiançailles	20
Op. 109. L'Echo de la Vallée. Mélodie	18
Op. 110. La Coupe d'Or. Caprice	25
Op. 123. Le Cosaque. (Mélodie de Moniuszko.) Transcription-Fantaisie	22½
Krzyżanowski, J., Op. 27. Troisième Polonaise	25
Le Couppey, Félix, Op. 21. Le Style. 25 Etudes de Genre	1 20
Op. 22. Le Rhythme. (Ecole de la Mesure.) 25 Etudes faciles et sans Octaves	1 15
Lefebure-Wely, Op. 139. Aramide de Gluck. Morceau de Concert varié avec Prélude	25
Op. 140. Les Maraudeurs. Caprice de genre	20
— 142. Une âme au ciel. Mélodie religieuse	15
— 143. Le fifre du régiment. Fantaisie-Polka	15
Op. 144. Blondette. Mélodie-Valse	15
— 145. Dans la prairie. Scherzo	15
— 146. Les hirondelles au retour. Nocturne	18
— 147. En avant marche. Grand Galop	20
— 151. Pensées d'Album	3 15
No. 1. Nuit d'Orient. Rêverie	15
— 2. La Czarienne. Marche	20
— 3. Les Lagues. Nocturne	20
— 4. La Viennoise. Mazurka	15
— 5. Le Myosotis. Lied	20
— 6. The Derby. Galop	15
Liszt, Fr., Spinnerlied aus: Der fliegende Holländer von R. Wagner	25
Ans R. Wagner's Lohengrin. No. 1. Festspiel und Brautlied. Neue, umgearb. Ausg. Phantasiestück über Motive aus Rienzi von R. Wagner	1 —
Lübeck, E., Op. 11. Tarantelle	20
Op. 13. Berceuse	15
Op. 14. Polonaise. Grand Morceau de Concert	20
Lumby, H. C., Der Traum nach dem Balle. Phantasie für Orchester, arr.	15
Magnus, D., Op. 62. Au gré des flots. Caprice-Etude	18
Op. 66. Un vœu à la vierge. Morceau de genre	15
Op. 70. Nocturne	15
Op. 71. Souvenir du clocher. Andante religioso	15
Op. 73. Chanson du temps passé. Idylle	15
Op. 74. L'Adieu du pêcheur. Esquisse musicale	12½
Op. 76. Marche des Mandarins. Caprice chinois	18
Op. 77. Harmonie des flots. Caprice-Mazurka	15
Markull, F. W., Op. 87. Gondoliera	18
Op. 88. Jagdstück	20
Melardus, Ludwig, Op. 16. Suite (No. 2)	25
Mendelssohn Bartholdy, F., Op. 13. Quatuor pour 2 Violons, Alto et Violoncelle. Arrangement par Jean Tscherlitzky	1 20
Op. 20. Ottetto pour des Instrumens à cordes. Arrangement par Jean Tscherlitzky	1 25

Mendelssohn Bartholdy, F., Op. 44. Trois grands Quatuors pour 2 Violons, Alto et Basse. Arrangement par Jean Tscherlitzky. No. 1. 2. 3. à 1 <i>Re. 20 Ngr.</i>	5
Op. 80. Quartett für 2 Violinen, Bratsche u. Violoncell. Arrangement von Demselben	1 15
Op. 87. Quintett für 2 Violinen, 2 Bratschen und Violoncell. Arrangement von Demselben	1 15
Aus der vierten Symphonie Op. 90: Andante con moto	7½
Saltarello	15
Merkel, G., Op. 29. Majenhlütche. Salonstück	15
Molique, B., Marsch a. d. Orator.: Abraham	7½
Mozart, W. A., 11 petites Pièces tirées des Symphonies. Arrangement par R. H. Eitner	20
Concerte. Neue Ausgabe, rev. von C. Reinecke	3 —
No. 1. Cdur	1 10
— 20. Ddur	1 20
Mozart's Lieder, (32 Lieder ohne Worte) für das Pianoforte übertragen von Carl Geissler	1 —
Norbert, F., Op. 20. Deux Illustrations. No. 1. Choeur de Soldats. No. 2. Kermesse et Valse de l'Opéra: Faust de Gounod	25
Reinecke, C., Op. 72. Concert	2 —
Cadeaux zu W. A. Mozart's Klavier-Concerten. No. 1. Zum Concerte No. 1 in Cdur. No. 2. Zum Concerte No. 20 in Ddur à 15 <i>Ngr.</i>	1 —
Richter, E. F., Op. 27. Sonnet. Cismoll	1 5
Röhr, L., Op. 20. Zwei Paraphrasen über Lieder von F. Mendelssohn Bartholdy	1 —
No. 1. O Thäler weit o Hügel	15
— 2. Jagdlied	15
Op. 24. Der Triller. 8 Uebungsstücke zur Erlernung des Trillers als Vorübungen zu den Triller-Etuden von Clementi etc.	20
Op. 26. Elsa. 2 Improvisationen über Melodien der Elsa aus R. Wagner's Lohengrin. No. 1 u. 2. à 20 <i>Ngr.</i>	1 10
Sabinin, Marthe, Op. 5. Portraits musicaux. 11 Pièces de Salon	1 20
Schulthes, W., Op. 28. Maristella. Barcarolle	20
Op. 29. Fleurs chantantes. 3 Morceaux pastoraux	18
Schumann, R., Op. 38. Erste Symphonie in Bdur für grosses Orchester. Arrangement von Karl Klauser	1 20
Op. 41. 3 Quartette für 2 Violinen, Viola und Violoncell. Arrangement von Karl Klauser. No. 1 in A moll.	1 5
Romanze und Scherzo aus der vierten Symphonie Op. 120 in Dmoll. Arrangement von Karl Klauser	15
Seiss, I., Op. 2. Arabesken. Kleine Stücke	25
Street, J., Op. 19. Quatrième Sonate (Fa majeur)	1 —
Taubert, W., Op. 8. Sechs Scherzi. Neue revidirte Ausgabe	25
Op. 134. Ouverture (Der Sturm)	15
Terschak, A., Op. 30. 2 Morceaux (No. 1. Rêverie. No. 2. Chant des matelots)	18
Op. 31. Chant des Gondoliers	18
— 32. L'Espérance. Morceau de Salon	18
— 33. Sérénade	20
— 34. Chant des Bédouines	20
— 35. L'Amazone. Marche de bravoure	20
Trutschel, A., Op. 25. Zwölf leichte Klavierstücke (in Cdur) im Violinschlüssel für den ersten Unterricht	15
Op. 26. Acht Kinderlieder ohne Worte für den ersten Unterricht am Pianoforte	15
Op. 27. Fliegende Blättchen. 4 leichte Charakterstücke	15
Vogt, J., Op. 26. Douze grandes Etudes. Cnh. 1. 2. à 1 Thlr. 7½ <i>Ngr.</i>	2 15
Op. 39. Valse brillante	20
Wagner, F., Op. 3. Ernst u. Scherz. 2 Impromptus	1 —
Wagner, Richard, Sonate. Neue Ausgabe	25
Vorspiel zu Tristana u. Isolde, arr.	10
Potpourri daraus	20
Weil, O., Op. 3. Danses sérieuses	20
Op. 4. Phantasiestücke	22
— 6. Fliegende Blätter. Leichte Stücke	1 —
Wohlfahrt, H., Kinderklavierschule oder musikalisches ABC- und Lesebuch. 15te Auflage	1 —
Op. 35. Uebungsstücke in Variationenform, zum Anschluss an seine Kinder-Klavierschule Klavierübungen für Kinder, um selbige nach seiner Kinderklavierschule weiter zu führen. 1ste Lieferg., enthaltend 136 Etuden. 2te Aufl.	20
Zarzycki, Alexandre, Op. 4. Grande Valse	18
Op. 5. Barcarolle	18